تُحْفَةُ الأَطْفَال

TUHFATU AL-ATFĀL

SULAYMĀN AL-JAMZŪRĪ

COMPILED BY ĀSIYAH AL-BŪSNAWIYYAH

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May, 2026 / Dhu Al-Qi'dah, 1447

بسم الله الرحمن الرحيم

Introduction

All praise is due to Allah. We praise Him, we seek His help, we seek His forgiveness, and we seek refuge in Allah from the evil within ourselves and the evil consequences of our deeds. Whoever Allah guides, there is none to misguide him. Whoever Allah leads astray, there is none to guide him. I testify there is none worthy of worship except Allah alone, without any partners, and that Muhammad ﷺ is His servant and His Messenger.

To proceed:

The Book of Allah is the final Revelation to His last and final Prophet and Messenger, Muhammad ﷺ, sent down as guidance and mercy for everyone on this earth. It is incumbent upon every Muslim to learn how to recite the Book of Allah. The short poem *Tuhfatu Al-Atfal* contains the rules of recitation of the Qur'an, making it easy for everyone to learn them.

It should be noted that everyone should seek out a teacher who can listen to him/her in order to correct mistakes and approve what is correctly recited. I have compiled this short poem with the translation into this book hoping for the reward from Allah.

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This is intended as a continuous sadaqah for me, my parents who raised me, my son, all of my dear teachers at Zidni Institute, my dear teacher Muhammad and all of my brothers and sisters who are working in the background at Zidni Institute.

I testify that there is none worthy of worship except Allah alone and that Muhammad ﷺ is His last and final Prophet and Messenger. My loyalty is to Allah - my Rabb, to the Messenger of Allah ﷺ, to the family of the Messenger of Allah ﷺ including all his wives without exception, to the Companions رضي الله عنهم - all of them and to the believers in Allah's Book and the Ḥadīth (Sunnah) of His Messenger ﷺ until the Day of Judgement. I am free from all rejectors.

Biography of the Author

Sulayman al-Jamzuri was an Egyptian scholar of Tajwīd who was born in Rabi' al- Awwal around 1160 AH, in Tanta, Egypt. His full name was Sulaymān ibn Ḥusayn ibn Muḥammad al-Jamzūrī.

He became widely known for authoring *Tuhfat al-Atfal*, a concise poem teaching the foundational rules of Qur'an recitation. The poem became one of the most commonly memorized beginner texts in Tajwīd throughout the Muslim world.

He studied under his shaykh Nūr al-Dīn al-Mīhī [d. 1204 A.H.], from whom he took knowledge of Tajwīd and Qur'an recitation. Much of *Tuhfat al-Atfal* was based on what he learned from his teacher.

Al-Jamzūrī was known primarily as a teacher and poet in the science of Tajwīd, and his work remains studied in Qur'an schools and institutes today because of its clarity, brevity, and ease of memorization.

المقدمة

Introduction

يَقُولُ رَاجِي رَحْمَةِ الْغَفُورِ * دَوْماً سُلَيْمَانُ هُوَ الْجَمْزُورِي

Sulaymān says, hoping for the mercy of the Most Forgiving,
Sulaymān al-Jamzūrī is his name.

الْحَمْدُ لِلّٰهِ مُصَلِّيًا عَلَى * مُحَمَّدٍ وَآلِهِ وَمَن تَلَا

All praise belongs to Allah while sending prayers upon
Muḥammad, his family, and those who follow him.

وَبَعْدُ هَذَا النَّظْمُ لِلْمُرِيدِ * فِي النُّونِ وَالتَّنْوِينِ وَالْمُدُودِ

And after this: this poem is for the seeker, regarding Nūn Sākinah,
Tanwīn, and the rules of Madd.

سَمَّيْتُهُ بِتُحْفَةِ الْأَطْفَالِ * عَنْ شَيْخِنَا الْمِيهِيِّ ذِي الْكَمَالِ

I named it "Tuhfatu Al-Aṭfāl," taken from our shaykh al-Mīhī, the
possessor of perfection[1].

أَرْجُو بِهِ أَنْ يَنْفَعَ الطُّلَّابَا * وَالْأَجْرَ وَالْقَبُولَ وَالثَّوَابَا

I hope students benefit through it, and attain reward, acceptance,
and recompense.

1. Not referring to perfection as that of Allah

أَحْكَامُ النُّونِ السَّاكِنَةِ وَالتَّنْوِينِ

The Rules of Nūn Sākinah and Tanwīn

لِلنُّونِ إِنْ تَسْكُنْ وَلِلتَّنْوِينِ * أَرْبَعُ أَحْكَامٍ فَخُذْ تَبْيِينِي

For the Nūn Sākinah and Tanwīn, there are four rules, so take my clarification.

فَالْأَوَّلُ: الْإِظْهَارُ قَبْلَ أَحْرُفِ * لِلْحَلْقِ سِتٌّ رُتِّبَتْ فَلْتَعْرِفِ

The first is **Iḍhhār** before the letters of the throat — six arranged letters, so know them.

هَمْزٌ فَهَاءٌ ثُمَّ عَيْنٌ حَاءُ * مُهْمَلَتَانِ ثُمَّ غَيْنٌ خَاءُ

Hamzah, then Hā', then 'Ayn and Ḥā', then Ghayn and Khā'.

وَالثَّانِ: إِدْغَامٌ بِسِتَّةٍ أَتَتْ * فِي يَرْمَلُونَ عِنْدَهُمْ قَدْ ثَبَتَتْ

The second is **Idghām**, which comes with six letters, collected in the word "*Yarmalūn*"

لَكِنَّهَا قِسْمَانِ: قِسْمٌ يُدْغَمَا * فِيهِ بِغُنَّةٍ بِيَنْمُو عُلِمَا

But it is of two types: one where **merging occurs with Ghunnah**, known by the letters "*Yanmū*"

إِلَّا إِذَا كَانَا بِكَلْمَةٍ فَلَا * تُدْغِمْ كَدُنْيَا ثُمَّ صِنْوَانٍ تَلَا

Except when both are in one word, then do not merge, such as in *"dunyā"* and *"ṣinwān"*

وَالثَّانِ: إِدْغَامٌ بِغَيْرِ غُنَّهْ * فِي اللَّامِ وَالرَّا ثُمَّ كَرِّرَنَّهْ

The second type is **Idghām without Ghunnah**, in the letters Lām and Rā'.

وَالثَّالِثُ: الْإِقْلَابُ عِنْدَ الْبَاءِ * مِيمًا بِغُنَّةٍ مَعَ الْإِخْفَاءِ

The third is **Iqlāb** before the letter Bā', changing into a Mīm with Ghunnah and Concealment.

وَالرَّابِعُ: الْإِخْفَاءُ عِنْدَ الْفَاضِلِ * مِنَ الْحُرُوفِ وَاجِبٌ لِلْفَاضِلِ

The fourth is **Ikhfā'** with the remaining letters, and it is obligatory for the skilled reciter.

فِي خَمْسَةٍ مِنْ بَعْدِ عَشْرٍ رَمْزُهَا * فِي كَلْمِ هَذَا الْبَيْتِ قَدْ ضَمَّنْتُهَا

They are fifteen letters, symbolized by: Within the words of this verse, I have included them.

صِفْ ذَا ثَنَا كَمْ جَادَ شَخْصٌ قَدْ سَمَا * دُمْ طَيِّبًا زِدْ فِي تُقًى ضَعْ ظَالِمَا

"Ṣif dhā thanā kam jāda shakhṣun qad samā, dum ṭayyiban zid fī tuqan Ḍa' Ḍhālimā"

أَحْكَامُ الْمِيمِ وَالنُّونِ الْمُشَدَّدَتَيْنِ

Rules of Mīm and Nūn Mushaddadah

وَغُنَّ مِيمًا ثُمَّ نُوناً شُدِّدَا ❋ وَسِمِّ كُلّاً حَرفَ غُنَّةٍ بَدَا

And apply Ghunnah to a Shaddah'd Mīm and then a Shaddah'd Nūn and call each of them a letter of Ghunnah when it appears.

أَحْكَامُ الْمِيمِ السَّاكِنَةِ

Rules of Mīm Sākinah

وَالمِيمُ إِنْ تَسْكُنْ تَجِي قَبْلَ الْهِجَا ❋ لَا أَلِفٍ لَيِّنَةٍ لِذِي الْحِجَا

And when the mīm is sākinah (without a vowel) and comes before the letters (of the alphabet) — excluding the soft alif — for the one of understanding.

أَحْكَامُهَا ثَلَاثَةٌ لِمَنْ ضَبَطْ ❋ إِخْفَاءٌ ادْغَامٌ وَإِظْهَارٌ فَقَطْ

Its rules are three for those who master and control it. They are only: **Ikhfā'**, **Idghām**, and **Iḍhhār**.

فَالْأَوَّلُ: الإِخْفَاءُ عِنْدَ الْبَاءِ ❋ وَسَمِّهِ الشَّفْوِيَّ لِلْقُرَّاءِ

The first is **Concealment (Ikhfā')** when it comes before the letter **Bā**, And the reciters call it **Shafawī** (labial/nasal concealment).

وَالثَّانِ: إِدْغَامٌ بِمِثْلِهَا أَتَى * وَسَمِّ إِدْغَاماً صَغِيراً يَا فَتَى

The second is **Merging (Idghām)** when an identical letter (Mīm) comes after it and call it a **Lesser Merging**, O young learner.

وَالثَّالِثُ: الإِظْهَارُ فِي الْبَقِيَّةْ * مِنْ أَحْرُفٍ وَسَمِّهَا شَفْوِيَّةْ

The third is **Clear Pronunciation** with the rest of the letters, and it is called **Shafawī (labial articulation)**

وَاحْذَرْ لَدَى وَاوٍ وَفَا أَنْ تَخْتَفِي * لِقُرْبِهَا وَالِاتِّحَادِ فَاعْرِفِ

And be cautious that it does not become hidden before the Wāw or the Fā because of their closeness in articulation — so understand this well.

أَحْكَامُ لَامِ التَّعْرِيفِ

Rules of the Definite Article Lām

لِلَامِ اَلْ حَالَانِ قَبْلَ الْأَحْرُفِ * أُولَاهُمَا: إِظْهَارُهَا فَلْتَعْرِفِ

The Lām of "Al-" has two states before letters. The first is **Clear Pronunciation**, so know it.

قَبْلَ اربَعٍ مَعْ عَشْرَةٍ خُذْ عِلْمَهُ * مِنِ ابْغِ حَجَّكَ وَخَفْ عَقِيمَهُ

Before fourteen letters — learn them well: From the phrase: "*Ibghi ḥajjaka wa khaf ʻaqīmahu*"

ثَانِيهِمَا: إِدْغَامُهَا فِي أَرْبَعَ * وَعَشْرَةٍ - أَيْضًا - وَرَمْزُهَا فَعِ

The second is **Merging** into fourteen letters, also symbolized in this phrase, so understand it:

طِبْ ثُمَّ صِلْ رَحْمًا تَفُزْ ضِفْ ذَا نِعَمْ * دَعْ سُوءَ ظَنٍّ زُرْ شَرِيفًا لِلْكَرَمْ

***Ṭ**ib **th**umma **ṣ**il **r**aḥman **t**afuz **ḍ**if **dh**ā **n**iʻam, **d**aʻ **s**ū'a **ḍh**annin **z**ur **sh**arīfan **l**il-karam*

وَأَظْهِرَنَّ لَامَ فِعْلٍ مُطْلَقَا * فِي نَحْوِ: قُلْ نَعَمْ وَقُلْنَا وَالتَقَى

And clearly pronounce the Lām of a verb in all cases as in examples such as: *qul naʻam*, *qulnā*, and *iltaqā* (when it occurs).

فِي المِثْلَيْنِ وَالْمُتَقَارِبَيْنِ وَالْمُتَجَانِسَيْنِ

On Identical Letters, Similar Letters, and Homogeneous Letters

إِنْ فِي الصِّفَاتِ وَالْمَخَارِجِ اتَّفَقْ ❋ حَرْفَانِ فَالْمِثْلَانِ فِيهِمَا أَحَقّ

If two letters agree in their attributes and articulation points, then they are called **Identical Letters (Mithlayn)**, and this description is most fitting for them.

وَإِنْ يَكُونَا مَخْرَجًا تَقَارَبَا ❋ وَفِي الصِّفَاتِ اخْتَلَفَا يُلَقَّبَا

And if their articulation points are close to each other, but they differ in their attributes, they are called

مُتَقَارِبَيْنِ أَوْ يَكُونَا اتَّفَقَا ❋ فِي مَخْرَجٍ دُونَ الصِّفَاتِ حُقِّقَا

"**Mutaqāribayn**". Or if they agree in articulation point but not in all attributes,

بِالْمُتَجَانِسَيْنِ ثُمَّ إِنْ سَكَنْ ❋ أَوَّلُ كُلٍّ فَالصَّغِيرَ سَمِّيَنْ

then if the first of each pair is sākin, call it "**Lesser Idghām**".

أَوْ حُرِّكَ الْحَرْفَانِ فِي كُلٍّ فَقُلْ ❋ كُلٌّ كَبِيرٌ وَافْهَمَنْهُ بِالْمُثُلْ

Or if both letters are vowelled in every case, then say: it is "**Major (Idghām),**" and understand it through examples.

أَقْسَامُ الْمَدِّ

Categories of Madd (Elongation)

وَالْمَدُّ أَصْلِيٌّ وَفَرْعِيٌّ لَهُ ❋ وَسَمِّ أَوَّلًا طَبِيعِيًّا وَهُو

Madd is of two types: **Original** and **Secondary**. First, name the **Natural Madd**,

مَا لَا تَوَقُّفٌ لَهُ عَلَى سَبَبْ ❋ وَلَا بِدُونِهِ الْحُرُوفُ تُجْتَلَبْ

which does not depend on any cause, and without it, the letters of Madd would not be extended.

بَلْ أَيُّ حَرْفٍ غَيْرِ هَمْزٍ أَوْ سُكُونْ ❋ جَا بَعْدَ مَدٍّ فَالطَّبِيعِيُّ يَكُونْ

Rather, any letter of Madd not followed by a Hamzah or Sukūn, when preceded by Madd, is considered **Natural Madd**.

وَالْآخَرُ الْفَرْعِيُّ مَوْقُوفٌ عَلَى ❋ سَبَبْ كَهَمْزٍ أَوْ سُكُونٍ مُسْجَلَا

And the other type, **Secondary Madd**, depends upon a cause such as Hamzah or a sukūn, firmly established.

حُرُوفُ الْمَدِّ

Letters of Madd

حُرُوفُهُ ثَلَاثَةٌ فَعِيهَا * مِنْ لَفْظِ (وَايٍ) وَهِيَ فِي: نُوحِيهَا

Its letters are three, taken from the word "*Wāy,*" and they are found in "*Nūḥīhā.*"

وَالْكَسْرُ قَبْلَ الْيَا، وَقَبْلَ الْوَاوِ ضَمّ * شَرْطٌ وَفَتْحٌ قَبْلَ أَلِفٍ يُلْتَزَمْ

Kasrah before Yāʾ, and Ḍammah before Wāw are conditions, and Fatḥah before Alif is required.

وَاللِّينُ مِنْهَا الْيَا وَوَاوٌ سُكِّنَا * إِنِ انْفِتَاحٌ قَبْلَ كُلٍّ أُعْلِنَا

And the letters of **Līn** are Yāʾ and Wāw when they are sākin (without vowels), if each is preceded by a Fatḥah, as has been stated.

أَحْكَامُ الْمَدِّ

Rules of Madd

لِلْمَدِّ أَحْكَامٌ ثَلَاثَةٌ تَدُومْ ❋ وَهِيَ الْوُجُوبُ وَالْجَوَازُ وَاللُّزُومْ

Madd has three rulings that are constant. They are Obligation, Permissibility, and Necessity.

فَوَاجِبٌ إِنْ جَاءَ هَمْزٌ بَعْدَ مَدّ ❋ فِي كَلِمَةٍ وَذَا بِمُتَّصِلٍ يُعَدّ

It is obligatory when a Hamzah comes after a Madd letter, within one word, and this is called **"Connected Madd."**

وَجَائِزٌ مَدٌّ وَقَصْرٌ إِنْ فُصِلْ ❋ كُلٌّ بِكَلِمَةٍ وَهَذَا الْمُنْفَصِلْ

And it is permissible (to lengthen or shorten) if separated, each in a different word, and this is the **"Separated Madd."**

وَمِثْلُ ذَا إِنْ عَرَضَ السُّكُونُ ❋ وَقْفًا كَتَعْلَمُونَ نَسْتَعِينُ

And similarly, when a temporary sukūn occurs at stopping (pause), as in *ta'lamūn* and *nasta'īn*

أَوْ قُدِّمَ الْهَمْزُ عَلَى الْمَدِّ وَذَا ❋ بَدَلْ كَآمَنُوا وَإِيمَانًا خُذَا

Or when Hamzah comes before a Madd letter this is **Madd Badal**, such as *āmanū* and *īmānan*, take note.

وَلَازِمٌ إِنِ السُّكُونُ أُصِّلاَ ۞ وَصْلًا وَوَقْفًا بَعْدَ مَدٍّ طُوِّلَا

And it is **Obligatory (Madd Lāzim)** when the sukūn is original, both in connection and pause, after a prolonged Madd.

أَقْسَامُ الْمَدِّ اللَّازِمِ

Categories of Madd Lāzim

أَقْسَامُ لَازِمٍ لَدَيْهِمْ أَرْبَعَهْ * وَتِلْكَ كِلْمِيٌّ وَحَرْفِيٌّ مَعَهْ

The categories of Madd Lāzim with them are four. These are:

Within a word (Kalimī) and **Letter-Based (Ḥarfī)**

كِلَاهُمَا مُخَفَّفٌ مُثَقَّلُ * فَهَذِهِ أَرْبَعَةٌ تُفَصَّلُ

Each of them is either **Light (Mukhafaf)** or **Heavy (Muthaqqal)**.

So these are four categories explained in detail:

فَإِنْ بِكِلْمَةٍ سُكُونٌ اجْتَمَعْ * مَعَ حَرْفِ مَدٍّ فَهْوَ كِلْمِيٌّ وَقَعْ

If sukoon occurs within a single word together with a Madd letter, then it is **Kalimī**.

أَوْ فِي ثُلَاثِيِّ الحُرُوفِ وُجِدَا * وَالمَدُّ وَسَطُهُ فَحَرْفِيٌّ بَدَا

Or if found in a word of three letters and the Madd letter is in the middle, then it is **Ḥarfī**.

كِلَاهُمَا مُثَقَّلٌ إِنْ أُدْغِمَا * مُخَفَّفٌ كُلٌّ إِذَا لَمْ يُدْغَمَا

Both are **"Heavy" (Muthaqqal)** if there is Idghām (Assimilation) and **"Light" (Mukhafaf)** if no Idghām occurs.

وَاللَّازِمُ الْحَرْفِيُّ أَوَّلَ السُّوَرْ * وُجُودُهُ وَفِي ثَمَانٍ انْحَصَرْ

And Madd Lāzim Ḥarfī occurs at the beginning of surahs. Its occurrence is limited to eight letters.

يَجْمَعُهَا حُرُوفُ - كَمْ عَسَلْ نَقَصْ * وَعَيْنُ ذُو وَجْهَيْنِ وَالطُّولُ أَخَصّ

They are gathered in the phrase "*kam ʻasal naqaṣ*" and ʻAyn has two ways of recitation, with lengthening preferred.

وَمَا سِوَى الحَرْفِ الثُّلَاثِي لاَ أَلِفْ * فَمَدُّهُ مَدًّا طَبِيعِيًّا أُلِفْ

And anything other than the three-letter forms (without alif), its lengthening is considered **Natural Madd**.

وَذَاكَ أَيْضًا فِي فَوَاتِحِ السُّوَرْ * فِي لَفْظِ (حَيٍّ طَاهِرٍ) قَدِ انْحَصَرْ

And this also appears in the opening letters of surahs contained in the phrase "*ḥayy ṭāhir*".

وَيَجْمَعُ الْفَوَاتِحَ الأَرْبَعَ عَشَرْ * (صِلْهُ سُحَيْرًا مَنْ قَطَعْكَ) ذَا اشْتَهَرْ

The opening letters are fourteen in total Summarized in the famous phrase "*ṣilhu suḥayran man qaṭaʻak*".

الخاتمة

Conclusion

وَتَمَّ ذَا النَّظْمُ بِحَمْدِ اللّهِ * عَلَى تَمَامِهِ بِلاَ تَنَاهِي

And this poem is completed with the praise of Allah in its completion, without end.

ثُمَّ الصَّلاَةُ وَالسَّلاَمُ أَبَدَا * عَلَى خِتَامِ الأَنْبِيَاءِ أَحْمَدَا

Then blessings and peace forever upon the seal of the Prophets, Ahmad (Muhammad)

وَالآلِ وَالصَّحْبِ وَكُلِّ تَابِعِ * وَكُلِّ قَارِئٍ وَكُلِّ سَامِعِ

And upon his family, Companions, and every follower and every reciter and every listener.

أَبْيَاتُهُ - نَدٌّ بَدَا لِذِي النُّهَى * تَارِيخُهَا - بُشْرَى لِمَنْ يُتْقِنُهَا

Its verses — a rare gem has appeared for the people of understanding; its date — glad tidings for the one who masters it.

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